



The R. A. M. Club Magazine.

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A Great Violinist.

When on August 15th Joseph Joachim died at Berlin, one of the world's great violinists passed away from mortal ken. Many artists have equalled—some perhaps even excelled—him in technical mastery over the instrument, but none, it is safe to say, has ever surpassed him in entire devotion to the loftiest ideals. In the *Allgemeine Musikalische Zeitung* for January, 1845, appeared an article occasioned by the playing at the Gewandhaus, Leipzig, of the then young artist—he was not yet fifteen years old—in which, after criticising his performance, the writer concluded by saying, "May the young man long preserve his childlike modest nature, and may he not desist from his unwearied work and advancement, whether tempted by the great success that followed all his efforts on this as on every other occasion, or by the assumption

that he already stands on the apex of perfection! He has a great and honoured future before him, and will most assuredly be numbered among the great artists." Looking back on the career recently brought to its conclusion one can but acknowledge the almost prophetic insight which characterised this apostrophe. To the end of his life Joachim preserved inviolate these ideals which he had set before him at the very outset of his career.

Joseph Joachim was born on June 28th, 1831, at Kitsee, near Pressburg, Hungary. His parents were not particularly musical people, but the boy very early tried to follow an elder sister's singing on a toy fiddle, thus attracting the notice of a medical student named Stieglitz, who was an enthusiastic amateur of the fiddle. Stieglitz advised the father to cultivate the boy's evident talent, and Joseph was consequently sent to Serwaczynski, a good violinist and director of the opera at Pesth, whither the family had removed in 1833. With this teacher he made such rapid progress that the "fair-haired child, small for his age, but healthy-looking" in March, 1839, made his first public appearance. As a result of this, his father, acting on advice, sent him to Vienna, where he studied successively with Miska Hauser, Georg Hellmesberger the elder, and Joseph Böhm. Serwaczynski had allowed him to fall into a bad habit of stiffening the arm, but Böhm soon corrected this, and fairly put him on the road to being the fine performer he afterwards became.

For a time it was in contemplation to send him to Paris, but eventually it was decided that he should go to Leipzig, where the Conservatorium was being started under Mendelssohn. He arrived there in the spring of 1843 with the intention of entering the new institution, but Mendelssohn advised him to take private lessons instead and to go to Ferdinand David for the violin and to Hauptmann for composition. A few months after his arrival, in August, 1843, he made his bow before a Leipzig audience at a concert given by Pauline Viardot, playing a Rondo by De Beriot to Mendelssohn's accompaniment, and in the following November appeared at a Gewandhaus Concert.

In the spring of 1844, Joachim paid a visit to this country, the first of a long series, and played at Drury Lane Theatre at the benefit of the "Poet" Bunn. The playbill stated that "The celebrated Hungarian Boy, Master Joachim" (*sic*) would perform Grand Variations for the violin on a theme from Rossini's "Otello," by Ernst. "The celebrated Hungarian Boy" was by no means flattered at this designation! Notwithstanding a rule of the Philharmonic Society that "no prodigies will be allowed to perform," he was, thanks to the influence of Mendelssohn, permitted to make an appearance at one of the Society's concerts on May 27th, 1844, on which occasion he played the Beethoven Concerto, Mendelssohn being the conductor. The performance

was a great success, and Joachim was soon in request for other concerts—a week later than the Philharmonic concert being honoured by a command to play at Windsor Castle before Queen Victoria, Prince Albert, the Emperor of Russia and the King of Saxony. During this stay in London he took lessons from the late G. A. Macfarren, then living at the corner of Berners Street, who instructed him in composition and orchestration.

Returning to Leipzig, Joachim stayed there until 1850, in which year Liszt made him leader of the Grand Ducal Band at Weimar. From 1853 to 1866 he became solo violinist to the King of Hanover and leader of the Court Band, and in 1868 was appointed director of the "Hochschule für ausübende Tonkunst," better known under its subsequent title of the "Hochschule für Musik." This, under his energetic guidance, soon attained a high position among similar institutions. Joachim's friendship with Brahms dated from their first meeting in Hanover in 1853, and the two musicians up to the time of the latter's death in 1897 were in constant touch one with the other. The classicism of Brahms was more congenial to Joachim than the romanticism of the Weimar School. The violinist was the means of introducing the Hamburg composer to Schumann, with what result all the world knows.

The Joachim Quartet was established in 1869, but its first visit to England was not until 1900, notwithstanding that on the Continent it occupied a commanding position, due mainly of course to the rare qualities of its chief. Joachim was, however, a constant visitor to these shores, and his presence at "Pops" in St. James's Hall brought not only popularity but reputation to that enterprise. So great was the esteem in which he was held that every opportunity of paying him honour was eagerly grasped. The fiftieth anniversary of his first appearance in public was celebrated at Berlin in 1889 by special concerts and festivities, while a sum of £5000 was subscribed, part of which was devoted to forming the nucleus of a fund for providing poor students of the Hochschule with instruments. In England he was provided with a fine Stradivari violin and a Tourte bow, handed to him by the late Lord Leighton. On the completion of sixty years of public life in 1899 another demonstration took place in Berlin, and in 1904 he received at the hands of Mr. Arthur Balfour his portrait, painted by J. S. Sargent, R.A. This took place before a representative gathering in Queen's Hall, and a Concert followed, the Queen's Hall Orchestra being conducted by Mr. Henry J. Wood. The veteran played on the occasion that Beethoven Concerto with which, sixty years before, he had made his début at a Philharmonic Concert. Other honours fell to him in the course of his long life. He received the degree of Mus. Doc. from Cambridge in 1877, and from Oxford in 1888, and the degree of

L.L.D. from Glasgow in 1887, while he was the recipient of numerous distinctions from German sovereigns. Through it all Joachim remained the genuine artist, the simple unaffected man, though at the same time it may be remarked that no man had a better idea of the dignity attaching to his own position.

We have it on unimpeachable authority "Woe unto you when all men speak well of you." Joachim was not without his detractors,—so he may be adjudged to have escaped that condemnation,—but they were not to be compared to his admirers. In 1844 Mendelssohn described him as a "capital, healthy, well-brought-up, and altogether thoroughly good and clever lad, full of intelligence and very straightforward"; in 1845 a critic spoke of "his child-like, modest nature"; G. A. Macfarren called him "surely a prodigious fellow"; J. W. Davison declared he was "as much loved for his amiability as for his most wonderful talent"; Liszt, writing to Julius Stern, said: "He has a thoroughly loyal nature, a distinguished mind, and a character endowed with a singular charm in its rectitude and earnestness." A pupil said of him: "As a master how patient he was, if he only knew that you were honest in your endeavour and worked hard"; another testimony was to the effect that "one could not get on with him unless one did one's work *thoroughly*. To those who worked hard he was one of the most charming men one can imagine to work with." The address presented to him in 1904 said: "Your first thoughts as a performer have ever been for the composer, and not for yourself. In no hour have you yielded to the temptation of mere personal display, and the weight of your precepts in one of the greatest musical schools of Europe is augmented by the absolute fidelity with which your example illustrates them."

The universal tribute is a continual crescendo of praise. The lines by James Rhoades, printed in *The Times* for August 17th last, may fitly conclude this slight sketch of one who as man and artist left the world of music the richer for his existence.

How oft his vibrant bow now laid supine—
Mighty interpreter of the lords of sound—
Hath caught the dust-drift of our daily round
And danced it into mazy forms divine,
Making the dull seem dear, the common fine,
And our dead thoughts within to leap and bound
With intricate phantasies lost as soon as found,
And stainless left the floor-way of God's shrine!

Selfless and sacrosanct he held his aim
Unwavering, true as needle to the star.
For his initiate ear long deaf to fame,
And ever wrapt from earth's discordant din,
The temple of music hung her doors ajar.
O who can grieve that he hath entered in?

Presentations to Dr. W. Stevenson Hoyte.

Dr. Hoyte having resigned, for reasons of health, the post of organist and choirmaster at All Saints', Margaret Street, W., the clergy, officials, and members of the congregation of that church presented to him an illuminated address and a purse containing 150 guineas. The presentation was made by one of the Churchwardens, Mr. Rivington. Dr. Hoyte acknowledged the address and gifts, with much feeling. He also acknowledged the unity and good feeling long existing between himself, the three vicars with whom he had served, and the members of the church choir.

The address was as follows:

To

WILLIAM STEVENSON HOYTE, ESQ., F.R.C.O.

DEAR SIR,

On behalf of members, past and present, of the congregation of All Saints', Margaret Street, whose names are noted below, we have much pleasure in asking you to accept the accompanying purse as a token of our warm appreciation of the success with which you have discharged your duties as Organist and Choirmaster for over a quarter of a century.

Throughout this long period the services of the Church have been offered to Almighty God with all those accessories of glory and of beauty with which music is capable of adorning the spiritual worship of a devout congregation.

The Choir of All Saints' Church, under your direction, has attained a position of unrivalled distinction among the parochial choirs of London.

The Congregation are very sensible of the unwearied diligence and unflagging interest with which you have fulfilled the duties of your office, and they wish you life-long happiness in your most honourable career.

We remain, dear Sir,

Faithfully yours,

W. ALLEN WHITWORTH,

Vicar.

FRANCIS H. RIVINGTON,

GEORGE THURLOW,

Churchwardens.

At a meeting of the Church Council the Vicar announced with great regret that Dr. Hoyte had felt it his duty to send in his resignation of the post of Organist and Director of the Choir at All Saints', and expressed his appreciation of the services Dr. Hoyte had rendered to the Church during the past thirty-nine years, and his hope that release from the strain of Sunday work would restore Dr. Hoyte to better health.

Dr. Dyce Brown proposed and Mr. Churchill seconded the following resolution which was carried unanimously:

"The members of the Church Council have received the news of Dr. Hoyte's resignation of the post of Organist with very great regret. They desire to express their very sincere sympathy with him in the reasons which have made it necessary for him to retire, and they earnestly hope that release from the strain of a very arduous position will conduce to his restoration to better health. At the same time they wish to place on record their profound sense of the value of the services which he has rendered to All Saints' Church during the

past thirty-nine years, and their high appreciation of the work he has done for the Church at large."

Mr. F. H. Rivington then proposed, and Mr. D. Malcolm Scott seconded, the following resolution, which was also carried unanimously:

"That in consideration of Dr. Hoyte's long and valuable services an allowance at the rate of £100 per annum be made to him."

The Vicar announced that the Church would still have the benefit of Dr. Hoyte's great experience and advice as he had appointed him Honorary Organist of All Saints'.

Club Doings.

The Committee, with the active assistance of the President, arranged a musical performance on the occasion of the Ladies' Night on Saturday, June 8th. Before this commenced, however, Mr. Oscar Beringer supported by several members of the Committee received the guests on their arrival. Mr. Herbert Withers and Miss Marguerite Elzy opened the proceedings with an animated performance of Martucci's Sonata in F sharp minor op. 52, for violoncello and pianoforte, a bright and telling work, and the same performers subsequently gave Boccherini's Sonata in A, their efforts on both occasions being received with much applause. Madame Kirkby Lunn, who was greeted very warmly, sang songs by Hugo Wolf, and Percy Pitt, in which she was accompanied by Mr. Beringer. The other vocalist, Signor Carlo Pollone, favoured the company with "Che gelida manina" from Puccini's "La Bohème" and "Quinto sul passo estremo" from Boito's "Mefistofele." Mention must also be made of Miss Esmé Beringer whose charming recitations delighted her hearers, her pieces including "Lasca" by Frank Desprez, "Widow Malone" by Lever, and "My Rival" by Rudyard Kipling. There were 113 present at this very successful evening.

The Annual Dinner was held this year rather earlier than usual. The President had to leave on July 13th for South Africa, in order to examine for the Associated Board, and therefore the Committee, being naturally desirous to secure his presence, altered the date to Wednesday, July 10th. This necessitated another change, for the Trocadero Restaurant, where the Dinner has been held for some time past, had no room to place at our disposal on that day. However, the Criterion Restaurant was able to accommodate us, and gave us no reason to regret the change. An excellent repast was provided, and after this was concluded, the toast list was duly honoured. The President, having disposed of the loyal toasts quite briefly, proposed "The R.A.M. Club" reviewing the past year and speaking hopefully of the future. "The Royal Academy of Music" was proposed by Mr. Randegger, the response of course being made by the Principal. Although Sir Alexander Mackenzie was manifestly far from well, he made one of his customary happy speeches, which he concluded by giving the health of "The Chairman." Mr. Beringer responded in suitable terms. The toast "The Ladies" was given by Mr. Charles Rubé, and acknowledged by Mr. E. E. Cooper, after which Mr. J. P. Baker submitted the toast of "The Artists."

The toast list was agreeably diversified during the evening with some music. Mr. York Bowen played two pianoforte solos, "Jeux d'eau" (Ravall) and "Polonaise" (York Bowen); Miss Margaret Cooper sang "Waltz Song" from Tom Jones (German) and "Philosophy"

(Linnell); Mr. Louis Zimmermann played two violin solos, accompanied by Mr. Stanley Howley, "Nocturne in E flat" (Chopin-Sarasate) and "Mazurka" (Zimmermann), and Mr. Edward Iles sang "I attempt from love's sickness to fly" (Purcell) and "Pipes of Pan" (Elgar). Needless to say these performances afforded much pleasure to the company. There were 81 present.

Mems. about Mems.

On May 8th Madame Hilda Wilson (Mrs. Ashley Hart) gave a concert in Steinway Hall, on which occasion she was assisted by Mr. H. Lane Wilson, whose song-cycle "Dorothy's Wedding Day" was included in the programme. Madame Hilda Wilson also appeared as a composer in a song "A Bunch of Roses."

Mr. Oscar Beringer and Mr. Hans Wessely were two of the Adjudicators at the Feis Ceoil at Dublin last May, the former for harp and piano, the latter for strings and chamber music.

Mr. Granville Bantock will act as one of the judges for the cantata prize of fifty guineas offered by the Norwich Festival Committee.

At the Alexandra Palace on June 22nd Mr. Allen Gill conducted an orchestra of one thousand boy and girl violinists attending elementary school violin classes with the band of the Duke of York's School.

The Brixton Oratorio Choir under Mr. Douglas Redman gave, some little while ago, a selection from "St. Paul" and "Elijah" at Brixton Prison.

Congratulations and good wishes to Miss Noël Neville Griffiths whose marriage with Mr. Horace Cowley Farquharson, the architect, took place on June 19th.

Dr. Hoyte, who for nearly forty years had been organist and choir-master at All Saints' Church, Margaret Street, has recently retired from that position amidst unanimous expressions of regret. Dr. Hoyte has been the recipient of numerous substantial tokens of esteem and friendship.

"Studies in Musical Graces" is the title of Mr. Ernest Fowles's new work, published by the Vincent Music Company.

The composition pupils of Mr. Stewart Macpherson gave a concert at the Broadwood Rooms on June 22nd, the programme being entirely made up of their works. Mr. Spencer Dyke was among the performers on the occasion.

In the revised edition of his "Practical Counterpoint" recently issued, Mr. Stewart Macpherson has initiated some relaxation of the strictness usually associated with the study in this country.

Mr. Louis N. Parker wrote "A Masque of Life" for the Duchess of Albany's *fête* at Claremont on behalf of the Deptford Fund.

The Promenade Concerts under Mr. Henry Wood's conductorship have been running their successful course. They have been more crowded than ever.

The pupils of Mr. John Francis Barnett gave a pianoforte recital at the Guildhall School of Music on June 28th.

Mr. Granville Bantock's Sacred Cantata "Christ in the Wilderness" was produced at the Gloucester Festival, and the second part of his setting of the "Rubayat" at the Cardiff Festival in September.

Mr. W. H. Reed's Symphonic Fantasia "Caliban" was one of the novelties at the Gloucester Festival.

"He giveth his beloved sleep" was a setting of Mrs. Browning's poem specially written for the Cardiff Festival by Dr. Frederic H. Cowen.

Mr. Oscar Beringer and Mr. Charles Reddie have been in South Africa, examining for the Associated Board.

Members of the Club will be more than glad that Mr. Myles Foster has so far recovered from his illness that he is able to be about his work, though he has to be careful not to overtax his strength.

The members of Mr. Frederick Moore's class gave a pianoforte recital in the Victoria Hall, Ealing, on July 11th.

Mr. Claude F. Pollard's pupils gave a pianoforte recital in the Bechstein Hall on July 16th.

Pianoforte recitals were given in the Bechstein Hall; on July 11th by some of Mr. Tobias Matthay's pupils at the Royal Academy of Music, being Prize-winners; and July 17th by students of his Pianoforte School.

Congratulations to Mr. T. W. Lardner on his success in securing the F.R.C.O. diploma at the last examination.

The Tunbridge Wells Vocal Association (Conductor Mr. W. W. Starmer) is starting the season by rehearsing "The Kingdom."

Sir Alexander Mackenzie is announced to deliver a lecture on the "Bohemian School of Music," at the London Institution, on Dec. 6th.

Messrs. Oscar Beringer and Stanley Hawley have been elected Directors of the Philharmonic Society for the ensuing season.

Dr. W. H. Cummings is to preside over the Annual Dinner of the Musical Association, at the Criterion, on November 19th.

Mrs. Russell Starr gave a Chopin recital on October 12th, under the auspices of the Hull and East Riding College of Music.

A tablet to the memory of the late Sir Benjamin Baker is to be placed in the Church at Pangbourne, where his country residence was situated.

Mr. Oscar Beringer and Mr. Stanley Hawley have been elected Directors of the Philharmonic Society for 1908.

Mr. Edward German is in the United States in order to superintend the production in New York of his light opera "Tom Jones." While there he will also conduct some of his works at a concert of the New York Symphony Orchestra.

Miss Lena Ashwell has opened her season at the Kingsway Theatre with "Irene Wycherly." Mr. Stanley Hawley has been appointed Director of Music here.

Mr. John Francis Barnett's "Musical Reminiscences and Impressions" which appeared last year will shortly be published in New York.

Organ Recitals.

Dr. G. J. Bennett at Lincoln Cathedral on May 20th.

Mr. G. D. Cunningham at the Guildhall School of Music on May 15th.

Mr. Fred. Gostelow at the Parish Church, Luton, on May 6th; All Saints', Nottingham, on May 13th; the Guildhall School of Music on June 19th, and at the Parish Church, Luton, on September 10th.

Dr. H. W. Richards at Horeb Congregational Church, Morriston, on May 11th, and at the Parish Church, Swansea, on October 3rd.

Mr. W. W. Starmer at St. Martin's, Ashurst, on June 23rd, and at Newick Church on July 11th.

New Music.

Dr. G. J. Bennett, Te Deum and Jubilate Deo in E flat (Novello & Co.)

Dr. F. H. Cowen, "He giveth His beloved sleep," for contralto, solo, chorus and orchestra (Novello & Co.)

H. Farjeon, Three Venetian Idylls, for pianoforte, op. 20
Barcarolle in D flat, for pianoforte.

A Summer Suite, for pianoforte.

Musical Sketch Book, for pianoforte.

(all by Augener, Ltd.)

M. B. Foster, "Praise waiteth for Thee, O God," Harvest Anthem.

"The Children's Summer Day," a Song Cycle for young children.

"Father of Love," a Wedding Hymn.

(all by Novello & Co.)

Dr. A. J. Greenish, Communion Service in A ... (Vincent Music Co.)

Tobias Matthay, "Storm Clouds," Toccata for the pianoforte, Avison edition (Breitkopf & Härtel.)

J. H. Maunders, Caprice in A for violin and pianoforte.

Romance in B flat, for violoncello and pianoforte.

(both by Ambrose, Abbott & Co.)

Our Alma Mater.

Mozart's "Cosi fan tutte" was given in the concert room by the operatic class on the evening of May 18th under the direction of Mr. Edgardo Lévi, the cast comprising Miss Mary J. Fielding, Miss Josephine Ottlee, Miss Isabel H. Rawlins, Mr. Thomas Gibbs, Mr. F. Percival Driver, and Mr. Cecil Pearson. The accompaniments were played by Miss Mary Burgess at the piano and Mr. Redgewell Dansie at the organ.

The programme of the Chamber Concert at Queen's Hall on May 31st was supplied entirely by the junior students at the Academy. Miss Marie Cuyper sang Sullivan's "Orpheus with his Lute" and Miss Gertrude Newson Reinecke's "Evening Song." Miss Olive Turner brought forward two songs of her own, "Go, and be free" and "May," which she sang to her own accompaniment. This young lady was also associated with Miss Janet Woolley in a duet "Brother, come and dance with me," and Goring Thomas's "A Summer Night" was performed by Miss Clara Butterworth. Master Vivian Langrish played Chopin's Nocturne in F and the Valse in D flat, another pianist, Miss Norah Cordwell, contributing Liszt's "Eclogue" and Chopin's Study in G flat. Miss Evelyn Dawkin played a Prelude in D by Felix Swinstead. Master Frank Hutchens gave three Chopin studies. Amongst the violinists who appeared was Master Victor Harris, who played d'Ambrosio's Romance in D and Carl Bohm's Moto Perpetuo. Master Stanelli de Groot was responsible for Bach's Aria and de Beriot's Bolero. The concert was opened with a harp solo by Miss Gladys E. Adams. Other students taking part were Miss Dorothy Chiltern Griffin (pianoforte), Miss Hilda May Campbell (songs). Miss Elsie W. Owen was the accompanist.

At the orchestral concert at Queen's Hall on June 25th, the programme included Four Orchestral Illustrations by Miss Eleanor C. Rudall, founded on four pictures—"Dawn" and "Good Luck to your

Fishing," by Watts, Burne-Jones's "Dorigen of Bretagne," and Schmalz's "The King's Daughter." Mr. York Bowen's concert overture in G minor concluded the programme. The Sextet from "Cosi fan tutte" was performed by the Misses Isabel Rawlins, Mary Fielding, and Josephine Ottlee, and Messrs. Thomas Gibbs, Cecil Pearson, and F. Percival Driver. Spohr's "Dramatic" violin concerto received a rendering at the hands of Miss Gladys Clark, and Miss Myra Hess played Beethoven's Pianoforte Concerto in G. "Wotan's Abschied" was given by Mr. Thorpe Bates. The other vocalists were Miss Josephine Ottlee, in "Save me, O God," by Randegger, and Miss Hedwig Hantke, in "Penelope," by Max Bruch. Mention must also be made of the performance by Miss Jennie Evans of the first movement from Haydn's violoncello concerto in D. The orchestra was conducted by Sir Alexander Mackenzie.

The Prize Giving took place in Queen's Hall on July 19th, when H.R.H. the Duke of Connaught, K.G., presented the prizes to the successful students. A short programme of music preceded the business of the day, the first item being the Bach-Gounod "Meditation," for violins, harps, and organ—solo violin—Master Stanelli de Groot—and a band of thirty-five violins gave Ries's "Moto Perpetuo." Both performances were conducted by Mr. Hans Wessely. Miss Myra Hess gave a performance of Moszkowski's "Tarantelle" (Op. 27). Finally came a group of three part-songs, Reinecke's "Look upward," F. Corder's "Romance," and Sir A. Mackenzie's "Come, sisters, come," Sir Alexander Mackenzie being the conductor in this case.

Then followed the Principal's address in which he touched on the principal events of the Academic year. He said that once more it was his pleasant duty to announce "an ample share of artistic prosperity"; it was also his to make regretful allusion to departed friends of the institution, its "Lady Bountiful"—Mrs. Lewis Hill—Mr. John Rutson, Dr. Charles Oldham (who bequeathed £1,000 for the institution of a violin scholarship), Sir Benjamin Baker, and Mr. Thomas Threlfall, the late chairman of Committee, whose name would ever be honoured in the Academy's annals. Sir Alexander alluded with pride to the work of the students, mentioning the honours gained by Miss Emma Lomax (Goring Thomas Scholar), Mr. Bertram O'Donnell, who gained the Dove prize (awarded to the student "most distinguished in general excellence"), and Miss Myra Hess. The Principal observed that there was a mischievous drift which had been gaining force in these latter days of hurry, and which was certainly militating against the true interests of music and the future careers of its young professors. He referred to the increasing inclination to curtail the necessary preparation for the pursuit of the art and to hustle prematurely into professional life and work. This warning applied equally to vocal and instrumental interpreters of music and to the younger composers as well as to those who meant to profess to teach. This was a purblind sort of economy, and it would surely be visited with depressing experiences and disappointing after-consequences by a difficult and exacting art, whose contemporary progress, moving and changing rapidly as it did, seemed more than ever to demand a reasonable time of pupilage for even the humblest of its performers. Modern conditions of musical thought presented much to observe and watch. There was now certainly much to be acquired in the matter both of knowledge and skill. The requirements of mere technique were sur-

prisingly and increasingly large. Composition was infinitely more complex, and the art of instrumentation had probably reached boiling-point. Some hoped that it had. In any case, there was, if not complete confusion, at least much "admired disorder." There need be no timorous compromise about the attitude of such a school as the Academy towards the so-called "New Art," which, thanks to its experiments and eccentricities, confronted them with the question as to whether music might be drifting. Clearly their primary obligation was to cultivate and teach the art of the long line of great masters who had gradually created it. It was an equally obvious duty to keep steady pace with the progressive thought and forward movements of our own day and hour by a keen study of their latest phases. It was not their mission to adopt as desirable or wholesome each new appearance simply because it was novel, as were most of the many *chinoiseries* and topsy-turvydoms which musicians were now being asked to accept seriously and in good faith. They had to reject and discountenance the endeavours of some irresponsible members of the Borgia family, who would import certain morbid toxical and even worse influences into music. They must help to keep it pure.

His Royal Highness, replying to the vote of thanks which was accorded him, spoke of the pleasure it gave him to come among them, and hear of the progress made. With most Englishmen, he shared a very deep love of music; he had been himself a "poor amateur" for many years, but had to give it up for lack of time. Nothing demanded more time and patience than the noble art of music, nor more incessant and careful study, and even then, however deeply you may have studied, you are never sure how the results will appeal to those who listen to you. He had listened with interest to the remarks of the Principal as to the necessity for keeping music pure, and no one would regret it more than himself if the model set by the old masters in the purity of their musical utterances failed to be followed in the future as in the past. All should endeavour to follow in their footsteps and take example from their knowledge and their genius.

Academy Letter.

M. Paderewski visited the Academy and gave a recital to the students on June 27th last. Commencing with his own Variations in E flat minor he afterwards played his new Sonata. These works were followed by Chopin's Nocturne in F sharp and Study in F minor, the programme concluding with Liszt's Rhapsody (No. 13). Needless to say, M. Paderewski received a most enthusiastic ovation. The Principal tendered him the grateful thanks of the Governing Bodies and of the students for his amiable and generous action in coming to the Academy to freely give them these splendid examples of his art, both as an executant and a creative master, and predicted that the event would long survive in the memory of those who had the good fortune to be present. It will be recollected by many R.A.M. Club members that both Liszt and Rubinstein honoured the Academy in a similar way.

On July 19th the prizes were again distributed by His Royal Highness the Duke of Connaught, the function taking place at Queen's Hall. The Principal, in his Annual Address, spoke with much feeling of the severe losses the Academy had sustained during the past year in the deaths of Mr. Bonamy Dobree, Mr. John Rutson, Mr. Charles

Oldham, Sir Benjamin Baker, Mrs. Ada Lewis, and Mr. Thomas Threlfall. Further particulars will be found on page 10.

Mr. H. Entwistle Bury, Sir Gilbert Greenall, Mr. Robert Ward, Mr. Saxton Armstrong Noble, Sir George Donaldson, and Mr. William E. Bigge (Justice of Lower Burmah) have been elected on the Directorate, and Mr. Edward W. Nicholls has accepted a position on the Committee of Management.

The following new Professors have been appointed:—Singing, Mr. Henry Beauchamp, Mr. Edward Iles, and Mr. Thomas Meux; Piano-forte, Mr. Frederick Moore; Violoncello, Mr. B. Patterson Parker.

There was a record entry at the commencement of the Michaelmas Term.

The Chamber and Orchestral Concerts took place at Queen's Hall on May 31st and June 25th respectively. Full particulars will be found on page 9.

The R.A.M. Club Prize is competed for this term. On this occasion it is open to composers. The subject is "a single movement for Pianoforte Solo in Sonata Form."

The following Scholarships and Prizes have been awarded:—Ada Lewis Scholarships, Laura P. Bick, Nina Rose, Harry Milner (singing), Jessie Bristol (pianoforte), Charles Henry Stuart Duncan (organ), Benno T. Pitt (violoncello); Dove Scholarship, Cecil Walter Alexander; Sinton-Dolby Scholarship, Isabel W. Mackay; Stainer Exhibition, William M. Williams; Anne E. Lloyd Exhibition, Mary Fielding; Bowen Gift, Sydney Rosenbloom; Charles Lucas Prize, B. Walton O'Donnell; Walter Macfarren Gold Medals, Myra Hess and Victor G. Booth; Parepa Rosa Gold Medal, F. Percival Driver; James Tubbs & Sons' Prize, Elsie W. Owen; Messrs. Hill & Son's Prize, Francis J. Thorns; Dove Prize, B. Walton O'Donnell; Charlotte Walters Prizes, Mary E. Davis and Elsie St. David Williams; Gilbert R. Betjemann Gold Medal, Cecil Pearson; Ridley Prentice Memorial Prize, Lylie H. McGrath; Julia Leney Prize, Lilian Hawkins; Frederick Westlake Memorial Prize, Victor G. Booth; Medals of the Society for the Encouragement of the Fine Arts, Louisa E. Lomax and Myra Hess; Swansea Eisteddfod Prize, David Evans; Hannah Mayer Fitzroy Prize, Henry D. Parsons; Adolph Schloesser Prize, S. Hartley Braithwaite; Charles Rube Prize, Samuel Robinson, Raymond Jeremy, Eric Coates, and Edgar Fawcett; Melba Prizes, Clara Smith and Ethel Kirk.

Financial.

1. It is earnestly requested that all Subscriptions for the current year (due on Nov. 1st, 1906) which have not yet been paid, may be forwarded to the Secretary, as early as possible. Cheques and Postal Orders should be made payable to the R.A.M. Club and crossed "L. and P. Bank, Sutton."

2. The Bankers of the Club are "The London and Provincial Bank," Sutton, Surrey.

3. If Members so desire they can instruct their own Bankers to pay their Subscriptions direct to the Club account, as soon as they fall due.

N.B.—Subscriptions for next year will become due on January 1st, 1908.

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SOCIAL MEETING (Ladies' Night), November, 1907, at 8 p.m.
(Exact date in abeyance at present).

Supper, Thursday, 12th December, 1907, at 8 p.m.

SOCIAL AND ANNUAL GENERAL MEETING, Saturday, 11th January, 1908, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 29th February, 1908, at 8 p.m.

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Supper, Thursday, 7th May, 1908, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 17th June, 1908, at 8 p.m.

ANNUAL DINNER, Wednesday, 15th July, 1908, at 7 p.m.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Hotel d'Italie, Old Compton Street, W.

Notices.

1.—“The R.A.M. Club Magazine” is published three times a year, about October, January and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.